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THE BRITISH MUSEUM QUARTERLY

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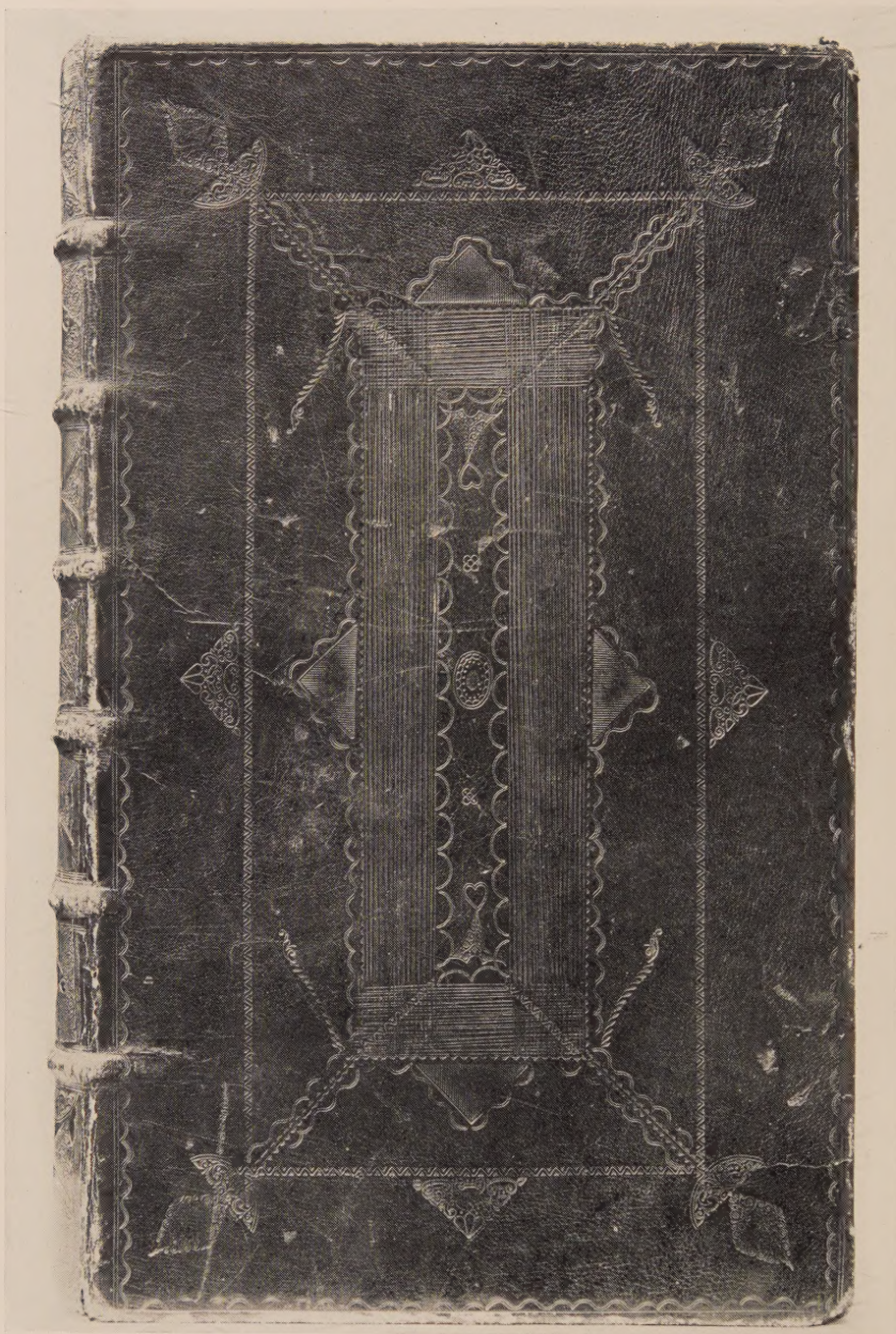
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XLII. 'SOMBRE' BINDING SIGNED BY JAMES WOODWARD

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55. A SIGNED 'SOMBRE' BINDING.

THE Department of Printed Books has received as a gift from Mr Douglas Cockerell, through the Friends of the National Libraries, a copy of 'The History of the Old and New Testament, extracted out of the Sacred Scripture, and the Writings of the Fathers . . . Translated from the Sieur de Royaumont, by several Hands', London, 1701. The binding of this book (Pl. XLII) is a typical 'sombre' binding, similar to those described in the *British Museum Quarterly*, vol. xi, p. 174. It is of exceptionally large size (18 × 12 inches), and some correspondingly large tools were employed in its decoration.

Mr Cockerell relates that the book had been in his possession for some twenty years before he was moved to inspect its unattractive contents. On turning over the leaves some time ago, he found, in the lower margin of the last page of the Old Testament section, the inked impression of a bookbinder's trade-stamp, reading as follows: 'James Woodward Bookebinder in Thrednedel Street in Christofers Churchyard Bound this Booke.' This is the first known instance of a bookbinder's name being associated with a 'sombre' binding.

Woodward appears to have specialized in the binding of large books. His contemporary, the bookseller John Dunton, in *The Life and Errors of John Dunton*, London, 1705, p. 345, mentions 'Mr Woodward' as one of his bookbinders, and states: 'John Woodward, is a pretty neat agreeable Man . . . He desir'd (deserved?) my Custom as much as any Binder I know in London, and had I not been pre-ingag'd, had bound all my *Folio* Books.'

Mr H. R. Plomer, in his *Dictionary of Booksellers and Printers*, 1668-1725, has two entries under Woodward. He is relying on Dunton for his first entry: 'Woodward (), bookbinder in London, c. 1680-95 (?)', and on the *Term Catalogues* for the second entry: 'Woodward (James), bookseller in London, (1) (a) St. Christopher's Alley, Threadneedle Street, near St. Christopher's Church, (b) St. Christopher's Churchyard, behind the Royal Exchange, 1707-9; (2) Scalding Alley, near the Royal Exchange. 1707-23.'

Mr Plomer clearly thought that he was here dealing with two

distinct persons. He would have been confirmed in that opinion if he had noticed that Dunton gives the binder's Christian name as John. The trade-stamp in the book now presented to the Museum by Mr Cockerell does something more than give us for the first time the name of a 'sombre' binder. It enables us to correct John Dunton and to adjust and amplify the details given by Mr Plomer. It is evident that James Woodward, like some of the others who bound for Dunton, began as a bookbinder, and developed into a bookseller, with a continuous career through the later years of the seventeenth century to about the end of the first quarter of the eighteenth century.

H. THOMAS.

56. A CHARTER OF WILLIAM II TO BATTLE ABBEY,
A.D. 1094.

WHEN, on 5 September 1174, many of the muniments of Christ Church, Canterbury, perished by fire, Prior Odo could devise no better remedy than to pray Henry II at the Council at Woodstock (1175) to renew the charters on the model of those of Battle Abbey. To Woodstock came also delegates from Battle, summoned thither to elect a new abbot and to produce their privileges in connexion with Odo's petition. Both Christ Church and Battle were perpetually struggling to preserve or secure exemption from episcopal jurisdiction. Odo, for all his protested ignorance of the law, appeared before the Council as the champion of the former house and left it as abbot of the latter.¹ Students will recall that Christ Church was already the home of many forged documents, of which one crop had sprung up soon after an earlier fire in 1067.² This is not the place to inquire whether the Canterbury monks had seen in the second conflagration an opportunity to supply themselves with deeds more likely to further their pretensions than the old, nor even to consider whether the new abbot introduced the monks of Battle to practices which moved a later Archdeacon of Canterbury to exclaim to the Pope: 'Pater sancte, non est aliqua falsificatio quae

¹ *Chronicon de Bello* (Anglia Christiana Soc., 1846), pp. 148 sqq., 173.

² The precise date to be assigned to the forged papal letters is in controversy (cf. Z. N. Brooke, *Engl. Church and Papacy*, pp. 120 sqq.).

in ecclesia Cantuariensi non sit perpetrata.’¹ Suffice it to remark that, unless the story of the events at Woodstock is a fable, no doubts can be entertained that Battle Abbey in the twelfth century was universally acknowledged to possess evidences which conferred upon it exceptionally favourable rights and immunities.

According to the two chartularies compiled in the next century, now in the Huntington Library and at Lincoln’s Inn respectively, these evidences consisted of 14 charters of William I, the founder, and 9 of his successor,² not to mention 38 of Henry I. The volume at Lincoln’s Inn also reveals that before the end of the thirteenth century the monks had themselves grown uneasy over some of their early grants, the word ‘dubium’ appearing by way of comment against one charter of the Conqueror and five of Henry I. Since the middle of the last century a succession of scholars, in books and periodicals too numerous to mention, including the present publication (vol. xi, pp. 73–6), has cast doubt upon one after another of these documents. Indeed, of the six so-called original Battle deeds of the first two Norman kings hitherto known³ not one is above suspicion. When, therefore, a charter (now Egerton Ch. 2211) which purports to be a confirmation by William II of all previous grants to the abbey makes its appearance, it is to be greeted with cautious reserve; nor, in the absence of a single unquestioned specimen, is any positive assertion of authenticity to be expected.

In the new charter, after an allusion to the vow and victory of his father, William II grants that the ‘church with the *leuga* lying about it be free and quit from every custom of earthly service, and from all subjection to and exaction of bishops and the domination of all persons whatsoever, as is Christ Church, Canterbury’. He also confirms to the abbey the manor of Wye with its members, Alciston, Limps-

¹ Gervase of Canterbury (Rolls ser.), ii, p. 132. The tale (*ibid.*, p. 131) of St. Thomas of Canterbury’s charter throws some light on the methods of monastic forgers.

² If the deeds (nos. 58, 59, 401) in Davis’s *Regesta Regum Anglo-Normannorum* relating to the church of St. Olave, Exeter, be added, the totals become 16 and 10 respectively. This church had been made over to the Priory of St. Nicholas, Exeter.

³ Harl. Ch. 83 A.12, Cotton Ch. xvi.28, Add. Ch. 70980 and Cotton MS. Augustus ii.53 in the British Museum; Ancient Deeds, B 12623 at the Public Record Office; a fragmentary deed in the Huntington Library.

field, Brightwalton, Crowmarsh, Hooe, and the churches of Reading, St. Olave in Exeter and Cullompton, all granted by the Conqueror, as well as his own gift of Bromham, 'quod illi patris mei precepto dedi'. All, he commands, shall be free and quit of all custom and exaction of earthly service, with sac and soc, and toll and team, and infangthief, and geld and scot, and hidage and Danegeld, and bridge-work and castle-work and park-work, and enclosures and host-service, and all aids and shires and hundreds, and wardpenny and lastage, and *latrocinium* and *murdrum*, and treasure-trove and warren, and all other things 'as the charter [*in the singular, be it noted*] of my father testifies'.

The date to be assigned to the transaction is demonstrated by the witnesses. On 11 February 1094 William II, who had lain at Hastings since Candlemas awaiting a favourable wind to sail for Normandy, was present at the dedication of the abbey-church of Battle.¹ The moment was one eminently appropriate for a general charter of confirmation, for, as Professor V. H. Galbraith has shown,² it was not until this solemn ceremony that the actual foundation-charters of several monasteries established in the eleventh and twelfth centuries came to be executed. It seems impossible to prove that the three laymen who attest with the King, Henry de Newburgh (or de Beaumont), Earl of Warwick, Roger Bigod and Roger the Poitevin, accompanied their master to Battle, or were even members of the host assembled at Hastings, though the last-named undoubtedly took part in the ensuing campaign;³ but all were active at the time and had interests on both sides of the Channel. Of the ecclesiastics, five, the Bishops of Chichester, Durham, Bath, Salisbury and Winchester, are stated by the Battle Abbey Chronicle to have attended.⁴ The presence of the sixth bishop, Herbert de Losinga, is recorded by many writers.⁵ Admittedly no authority places the transfer of

¹ Earle and Plummer, *Two Saxon Chronicles*, i, p. 229.

² *Cambridge Hist. Journ.*, iv, pp. 205-22.

³ Henry of Huntingdon (Rolls ser.), p. 217.

⁴ *Chronicon de Bello*, p. 41. The lowly position of Walkelin of Winchester is to be observed. One of the arguments urged against another Battle deed is that a Bishop of Chichester attests before Walkelin (*Downside Review*, L, 1932, p. 432).

⁵ E.g. The Saxon Chronicle (Earle and Plummer, *loc. cit.*); Simeon of Durham (Rolls ser.), ii, p. 223.

In nomine S^{ci} et m^oris et t^um^ulatis. Ego will^{el}mus rex angl^orum concedo atq^{ue} reali auctoritate confirmo.
 quicquid excellensimū aut nūc will^{el}mus rex angl^orum et p^{ri}nceps normannorū dedit ecclⁱe s^{ci} trinitatis et sancti
 marci de bello. quā idem memorandus pater meus fundavit et uoto. et ei tale cognomen imp^osuit eo qd^o sibi d^e nullo
 loco tantū utilitatis acc^o et ut de aduersariis sibi inest. struere triumphante regnū: sibi debita adderet: p^{ri}de
 patris mei amica. necnon et p^{re} memorie ouidialis generis. et p^{ri}ma gl^ori^ossimi antecessoris n^{ost}ri regis eduar^{di} de
 cui hereditario iure pater meus d^e largiente et ego post eū regnū angl^orum possideo. p^{ri}ncip^u quoq^{ue} salute et successorū
 meorū. et reque omnium in illo illic interfecto: ut q^{ui} campis exente plurimorū iurice cōpugnantiū. sic denecps
 monasteriū multorū contēditur dⁿⁱ deprecantiū. et as^u de nobis optulante d^o remediū imp^oerantiū. Annuo saluete ut
 ecclⁱa illa cū lingua circūq^{ue} sibi adiacente sit lib^{er}a et q^{ui}ta. ab omni consuetudine terrene seruantiū. et ab omni subiectio
 ne et exaltione ep^orum et aliarū q^{ui}libet p^{ro}uiriū dⁿⁱ et sicut ecclⁱa xpⁱ curatur. (1) motū eū qd^o d^eat xpⁱ cum
 membris suis et alibi h^uma. inuenit. et brachia d^e h^uma. et sicut ecclⁱa xpⁱ curatur. (1) motū eū qd^o d^eat xpⁱ cum
 exonia. Ecclⁱam de celum^o ma. cū omib^{us} illis adiacentib^{us}. Bromham quoq^{ue} qd^o illi patris mei p^{re}cepto d^eat. cū omib^{us} q^{ui}q^{ue}
 sibi adiacent concedo et confirmo. et p^{re}cepto q^{ui}libet sit et q^{ui}ta ab omni consuetudine et exaltione terne seruantiū cum
 Saca et Sotia et Tel. et Thiam et Infangenethof. et G^oldo. et S^oro. et D^uneg. et Ope pontū. et C^ostall. et parcorū. et
 Clausur. et t^{er}re. et Oib^{us} auxiliis et S^ond et h^undi. et w^orpom. et l^ostlag. et L^orocm. et O^ourdi. et h^uesur. et w^oreim. et oib^{us} aliis r^{ed} s^{ci} car
 ta patris mei testat.

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his see from Thetford to Norwich earlier than 9 April 1094,¹ two months after the gathering at Battle; but it would be rash to assert that Herbert had not begun to style himself Bishop of Norwich in February. So far as the witnesses are concerned, this charter is in other respects at once different from, and superior to, the alternative evidence. The Chronicle names no laymen and adds Roger of Coutances and Gundulf of Rochester to the company of bishops, erring in the Christian name of the former (Ralph). The deed exhibited at the Public Record Office, a document professedly drawn up at the dedication, contains an identical list of witnesses with the same mistake, thus suggesting some connexion between itself and the Chronicle.

With the charter (Pl. XLIII), which measures $11\frac{3}{8}$ inches by $14\frac{1}{4}$ inches, is a varnished seal of reddish-brown wax, once pendent from a silk cord (Pl. XLIV *a, b*). It is not from the matrix which produced the impressions exhibited in the Manuscript Saloon at the British Museum² and figured in Wyon's *Great Seals of England*, pl. ii, nos. 15, 16.³ In composition (the presence of particles of vermilion in the wax) and certain details it appears to resemble the fragment appended to the deed at the Public Record Office, which, although differing from the recognized Great Seal of William II, is nevertheless regarded as genuine.⁴ Since the method of attachment in the case of our seal was abnormal, its authenticity seems doubtful. In fact, a reason for suspecting that it may be a later addition will be suggested below.

Although entered in both the chartularies (with one verbal difference in the Huntington MS., and others, of no significance, in that at Lincoln's Inn), Egerton Ch. 2211, largely owing to the fact that it was never submitted for royal confirmation, does not appear in Davis's *Regesta Regum Anglo-Normannorum* and has hitherto been unknown. The motive that led the monks to neglect the charter is not far to seek. When they invited Edward II and his successors to

¹ Barth. de Cotton, *Hist. Anglicana* (Rolls ser.), p. 54; *Flores Historiarum* (Rolls ser.), ii, p. 26; cf. Freeman, *William Rufus*, ii, pp. 568-70.

² Case v, no. 6. The charter is the property of Eton College.

³ A cast from this impression (at Durham Cathedral) is also exhibited in the Manuscript Saloon.

⁴ *Cat. of MSS. in Museum at P.R.O.*, 1933, p. 6.

ratify the documentary proofs of the founder's pious munificence, they naturally proffered Harl. Ch. 83 A. 12,¹ Cotton Ch. xvi. 28² and the like,³ which purported to bestow on the abbey all that could be claimed by the present deed and much else besides—the right of the church to afford sanctuary to criminals, the right of the abbot at any time to reprieve a thief from the gallows, or to take a few deer on his way through the forests. As for Bromham, Cotton MS. Augustus ii. 53⁴ was selected because it not only bore witness to William II's gift of the manor, but also armed the tenants with the unusual right of trading free of toll throughout England. Comparative sobriety of claim and language, however much it may explain non-ratification and even tend to predispose us in favour of the new charter, does not, it must be confessed, prove much.⁵ Add. Ch. 70980 seems never to have been confirmed, a note in the Huntington register explaining 'hic non continetur in confirmacione Regis Edwardi filii Regis Edwardi, quia comprehenditur in secunda sequenti' [a lost Cotton charter; Davis, no. 262]. Yet Add. Ch. 70980 is undoubtedly spurious.⁶

The strongest, and perhaps the only unexceptionable, plea that can be advanced on behalf of Egerton Ch. 2211 is its appearance.⁷ The charter is written in what strikes the eye as a typical, unforced

¹ Davis, no. 62.

² *Ibid.*, no. 261.

³ E.g., *ibid.*, no. 263. This deed is recorded in both the chartularies.

⁴ *Ibid.*, no. 290.

⁵ The merits of the claim to exemption have been discussed in *Downside Review*, I, pp. 218–25. The territorial gifts of the Conqueror, as the monks were well aware (cf. *Chron. de Bello*, pp. 10, 17), could be verified by reference to Domesday.

⁶ Cf. *B.M.Q.*, xi, p. 74. The existence of several charters in much the same terms may have been due less to fraudulent intent than to the desire of the monks in the twelfth century to have evidences of title to their outlying properties on the spot as well as in the abbey (cf. *Chron. de Bello*, pp. 165–6).

⁷ Professor Galbraith, who has been kind enough to read the article, has suggested other somewhat disquieting features, such as the silence of the charter regarding the occasion on which it was executed, and the failure to mention another grant presumably made on the day of dedication (the dubious Anc. Deeds, B 12623 specifies nine East Anglian churches then bestowed by the King on the abbey, and the gift is recorded in greater detail in the Chronicle) or to accord to Henricus de Waruic his title of 'comes'. The second point is, however, ambiguous, since a forger would be likely to add rather than suppress information.

book-hand of the end of the eleventh century. Although the hand, no less than the phraseology, smacks of the monkish scriptorium rather than the royal chancery, neither, as Dr. Salter has pointed out,¹ need occasion misgiving. Nor is this all that requires to be said on the score of handwriting. Palaeographically, the other so-called original charters of William I and William II fall into two groups. One, consisting of Harl. Ch. 83 A. 12, Add. Ch. 70980 and Cotton MS. Aug. ii 53, is linked to the Battle Abbey Chronicle by resemblance of script, unmistakable in the first two deeds, less evident in the third. The other three charters (Cotton Ch. xvi. 28, Anc. Deeds, B 12623 and the Huntington fragment) are in hands of an official type which fail to carry conviction. The handwriting of Egerton Ch. 2211 has no affinities with either group. The Harley charter, moreover, is allied to the Chronicle by a remarkable identity of expression;² and it is difficult to avoid the conclusion that this charter and the other members of its group are a series of *pièces justificatives* for the Chronicle, which was probably composed during the abbacy of Odo (1175–1200).³ As has already been shown, connexion between the second group and the Chronicle can at least be made out in the case of Ancient Deeds, B 12623. To say that Egerton Ch. 2211 is entirely free from the taint of the fraudulent Battle tradition is to urge not a little in its favour. Even the forms of the place-names suggest independence both of the other charters and of the Chronicle. Thus Reading is ‘Readingas’ and not the ‘Radingis’ of the others, Crowmarsh is ‘Craumerse’ and not ‘Craumareis’, and so on.

If it is to be claimed that Egerton Ch. 2211 may be an original charter of William II—and more, the earliest genuine Battle deed now known to survive—what of the seal? The document will be

¹ *Early Oxford Charters*, no. 28.

² The passage in *Chron. de Bello*, pp. 23–4, ‘*Huic ergo ecclesiae sancti Martini de Bello . . . si forte supervenerit*’, for example, should be compared with the first dispositive clause of the charter.

³ Davis, in *Engl. Hist. Rev.*, xxix, pp. 426–34, while assigning both parts of the Chronicle to a date not earlier than 1176, considered that the forged charters were produced piecemeal to meet the exigencies of successive law-suits in the reigns of Stephen and Henry II.

found to display most of the essential features of the diploma, a type of instrument in which the attesting crosses of the witnesses served the purpose later fulfilled by seals. Though debased in form, it is scarcely more corrupt than other documents produced at about the same time and upon a very similar occasion, the ceremonious endowment of a house of religion.¹ Accept the charter as a diploma, and we may leave the seal without attempting to decide whether it is the addition of a forger, possibly of the twelfth century, ignorant of the character of the deed with which he was tampering. Should this explanation be rejected, the evidence of the handwriting remains. At the worst Egerton Charter 2211, it is submitted, is a contemporary statement of the claims of the monks of Battle, a statement earlier by three-quarters of a century than any other known writing of the abbey.

A. J. COLLINS.

57. MANUSCRIPTS OF THE ROYAL HISTORICAL SOCIETY.

CONFRONTED by reduced accommodation following the removal of their head-quarters from Bloomsbury to Chelsea, the Council of the Royal Historical Society has transferred its collection of manuscripts to the British Museum, where they are now numbered Additional MSS. 45122-36, and Additional Charters 71110-247. Acquired by the Society at various times from different sources, by bequest, gift, and purchase, they are necessarily of a miscellaneous character, and lack of space prevents us from doing more here than enumerating the principal items which they include.

A large part of the donation consists of charters, and of these specially noteworthy are some hundred deeds which were purchased by the Society from Mr H. O. N. Shaw (now Add. Ch. 71110-205) and a smaller collection made by Mr F. Bickley (Add. Ch. 71206-15). The former relate mainly to lands in Writtle and Roxwell in Essex, and to the family of Bramston, important landowners there, but they are distinguished chiefly for the unusually fine seals which many have appended. The Bickley deeds, though but ten in

¹ On the whole subject see Galbraith, *loc. cit.*

number, are for the most part earlier in date and individually more important. The most valuable, perhaps, are a small group of Northamptonshire deeds, including the grant, *c.* 1145, by Arnulf, Prior, and the Convent of St. Andrew's, Northampton, to Earl Simon, of the site in Hardingstone on which he desired to build the monastery of St. Mary de la Pré. The earliest known deed relating to the foundation of that house, it has been published in facsimile in the fourth volume of the Northamptonshire Record Society.

Charters also figure largely in a gift to the Royal Historical Society made in 1932 by Mr J. T. Thorpe, and include a collection of eighteen Papal Bulls of Gregory XIII, Clement VIII, Urban VIII, Innocent XII, Benedict XIV, Pius VI, Gregory XVI, and Pius IX, ranging in date from 1574 to 1863 (Add. Ch. 71223-40). From the same source also comes a number of manuscripts relating to naval and maritime history, viz., log-books of H.M.S. *Revenge* under Sir John Gore, 1806-7 (Add. MS. 45126); of H.M.S. *Sans Pareil* (1795-7), a member of Lord Bridport's fleet in the action off Groix, 23 June 1795, which cleared the way for the French royalist expedition to Quiberon Bay (Add. MS. 45125); of H.M.S. *St Albans* (1780-3), which was with Hood at Barbadoes and took part in his attempt to relieve St. Kitts, 25 January 1782 (Add. MS. 45124 A-C); and finally of the East India Company's ship, *Dorsetshire*, in an adventurous voyage to China in 1817, during the course of which it experienced mutiny, fire, and an attack by a pirate sampan at Whampoa (Add. MS. 45127). Of a different interest are a number of leaves from an account-book of Francis Kynnesman, mercer, of Duke Street, St. James's, recording purchases made, among others, by William III and his Queen, the Duke of Ormonde, and the Earl of Rochester (Add. MS. 45122).

Lastly, at some date before 1891, the Baron Bozonshevsky presented to the Society a collection of foreign documents which are now to form part of the Museum's collections. They include letters-patent, with sign-manual, of Henry IV of France and Stanislaus Augustus, King of Poland, a manuscript plan of Moscow made in 1812, and letters of the Empress Maria Theresa, and of many German reigning dukes of the eighteenth century. B. SCHOFIELD.

58. MEMBRA DISIECTA.

British Museum, Cotton Tiberius A. ii + Cotton Claudius A. iii, ff. 2-7, 7 + Cotton Faustina B. vi, Pt. I, ff. 95, 98-100.*

THE Tiberius manuscript is the famous and beautiful copy of the gospels which King Æthelstan gave to Christ Church, Canterbury, and which is traditionally, but very doubtfully, the coronation book of the Kings of England. Eleven blank leaves, eight of which were an original part of the manuscript, were used in the eleventh and twelfth centuries to enter Christ Church charters and papal letters, and were later cut out, presumably by Cotton, and bound up separately in the volumes Claudius A. iii and Faustina B. vi.¹ The collation of Tiberius can no longer be ascertained because the sheets were divided and the leaves inlaid after the manuscript had been slightly damaged in the fire of 1731, but enough other evidence remains to assign three of the four separated fragments to their original positions.

1. Faustina B. vi, Pt. I, f. 95, originally a leaf between the first and second gospels. It contains two papal letters (s. XII in.), the first of which, from Boniface to Archbishop Justus, begins imperfectly *animum ad uerę* (= N.E.S.A. Hamilton, *Willelmi Malmesbiriensis Gesta Pontificum*, Rolls Series 52, 1870, p. 48, l. 2). The first five lines of the letter remain on f. 73b of Tiberius which ends *quoque regis*.
2. Claudius A. iii, ff. 7, 7*, originally leaves between the second and third gospels. They contain four papal letters (s. XI-XII). GELIVM LVCAM is pencilled in large capitals at the head of the recto of f. 7. The beginning of the sentence INCIPIT EVAN is on f. iirb of Tiberius at the bottom.
3. Faustina B. vi, Pt. I, ff. 98-100, three leaves containing papal documents (s. XII in.), once at the end of the Tiberius MS., but, as the difference in ruling and quality of parchment show, not an original part of the manuscript. They have a marked pattern of wormholes which is seen also in Tiberius A. ii, ff. 213-218.

¹ Before 1621. In the 1621 Cotton catalogue in Harley 6018 Tiberius is no. 6 and Claudius no. 7.

4. Claudius A. iii, ff. 2–6, five originally adjacent leaves containing pre-Conquest charters in Latin and Old English. A horizontal ruled line, 40 mm. long and designed for a running title, appears at the head of each leaf as on each leaf of the gospels in Tiberius A. ii. The presence of this line, the measurements and the ruling show, conclusively, that these leaves are from Tiberius A. ii. Their original position was probably between the third and fourth gospels.¹

St. John's, Oxford, 17 + British Museum, Cotton Nero C. vii, ff. 80–84.

St. John's 17, from the Abbey of Thorney, containing Bede, Helperic, Abbo, Gerbert, &c., is the most important and the finest of the older English scientific manuscripts. Written in 1109–10 (see ff. 3^b, 30), very probably at Thorney, where it certainly was a few years later, it belonged in the sixteenth century to Robert Talbot, who added some marginal notes and lent it to Leland,² and in the early seventeenth century to Hugh Wicksteed, Merchant Taylor, who gave it to St. John's. Later it was borrowed by Cotton, who evidently coveted it, and from whom it was wrested only at Laud's urgent entreaty.³ It is difficult not to relate Cotton's temporary possession of the manuscript to the fact that five leaves have been torn out between ff. 143 and 144 and now form part of the Cotton collection. These leaves contain the greater part of the still unprinted local annals of Thorney written in the margin of a table of years. F. 143^b of St. John's 17 ends with the year 960 and f. 144 begins with the year 1422. The table for the intervening years, 961 to 1421, is in Nero C. vii. The marginal annals to 1111 are mainly in one hand, which occurs in corrections and notes throughout the St. John's MS. and is nearly contemporary with the text hand. There are some notices of Thorney events elsewhere in St. John's 17, but in the part of the

¹ Claudius A. iii, f. 6 *b* contains a contemporary charter from Edward the Confessor to Christ Church (printed by Kemble in *Codex dipl. ævi saxonici*, no. 896) in which it is said that the King granted it at the altar with his own hand on this gospel book, . . . *7 þe þisne cwyde æfre awende. þe ic mid minre agenre hand on þissere cristes bēc criste betæhte on uppan cristes weofod. drihten fordo hine á on ecnesse. amen.*

² Leland, *De Rebus Britannicis Collectanea*, 2nd ed. 1770, iv. 97.

³ Cotton Julius C. iii, f. 232, Laud to Cotton, Nov. 22nd, 1623.

table of years still in the main manuscript the only local notices are of the early sixteenth century and relate to Oxford, e.g. to the foundation of Cardinal College. This fact and the occurrence at the head of ff. 72^b and 73^b of Gascoigne's invocation ·∴ IHC ·∴ maria ·∴ (for which see the description below of Harley 1924) make it probable that the manuscript was transferred from Thorney to Oxford in the later middle ages.¹

British Museum, Cotton Tiberius C. i, ff. 2-42 + Harley 3667.

These two fragments of a handsome scientific manuscript were written at Peterborough in or soon after 1122 and perhaps formed part of A. ii in the fourteenth-century *Matricularium*.² *Tiberius* consists of five quires, of which the two first are signed VI and VII, and Harley of one quire of ten leaves signed XXI. The script is the same throughout both fragments and there is the same style of decoration in green, purple, and red. Harley and the first quire of *Tiberius* contain 43 long lines to a page. The scanty Peterborough annals (Harley ff. 1, 2), edited by F. Liebermann, *Ungedruckte Anglo-Normannische Geschichtsquellen*, 1879, p. 13, are in the main hand to 1122. The fragments have much in common with St John's 17 (see above) from the neighbouring abbey of Thorney, notably a wheel calendar (*Tiberius*, f. 9: St. John's, f. 34), Byrhtferth's diagram (Harley, f. 8)³ and the treatise ascribed to Abbo of Fleury beginning *Studiosis astrologie* (Harley, f. 8b)⁴.

Bodleian, Laud Misc. 509 + British Museum, Cotton Vespasian D. xxi, ff. 18-40.

Laud 509 contains the Pentateuch and some other pieces in Old

¹ Among notes on this manuscript in the library of St John's is one by W. H. Stevenson pointing out that the addition to the calendar at 29 December, *Hic super astra pius conscendit pastor ebrulfus*, is in the hand of Ordericus Vitalis, the historian and monk of St Evroult. Ordericus stayed at Croyland, in the near neighbourhood of Thorney, about the year 1115 (see *D.N.B.*).

² M. R. James, *List of manuscripts formerly in Peterborough Abbey Library*, Supplement to the Bibliographical Society's Transactions no. 5, 1926, pp. 16, 34.

³ This copy is not noticed by Ch. Singer in his account of the diagram in *Bodleian Quarterly Record*, vol. ii, 1917, pp. 47-51.

⁴ This copy is not noticed by A. van de Vyver, 'Les Œuvres inédites d'Abbon de Fleury' in *Revue Bénédictine*, 47, 1935, pp. 140-50.

English, and Vespasian D. xxi a life of St Guthlac in Old English. The format, the number of writing lines, and, as Wanley¹ noticed, the script are the same in both manuscripts. Collation and examination of the pricking show that the leaves in Vespasian were formerly at the end of Laud, the last two leaves of Laud (ff. 140, 141) and ff. 22 and 23 of Vespasian having been originally bifolia which formed the two outer sheets of a quire of eight leaves, now divided so that the first two leaves are in Laud and the last six in Vespasian (ff. 18–23). The complete manuscript was once in the Royal collection. The old Royal number, 'No. 159', is still legible on f. 2 of Laud and the volume is entered in the Royal catalogue of 1542 as 'the Pentatuik and Saints Lyues', a title which is not applicable to Laud in its present state. Laud was afterwards owned by Cotton and still retains its Cottonian table of contents. It is no. 81 in the 1621 Cotton catalogue in Harley 6018, where Vespasian is part of no. 80: against the entry Cotton wrote 'Mr Lylle', indicating that the volume had been sent to William Lisle, the first editor of the Old English Pentateuch.² Lisle seems to have retained it, until it passed, with other of his manuscripts, to Archbishop Laud, and so, in 1639, to the Bodleian.

British Museum Harley 1924 + Bodleian, Digby 41, ff. 91, 91, 92, 101.*

Harley 1924 is a twelfth-century octavo copy of Bede's *Vita Cuthberti*. The only marks of provenance are the letter D on f. 1 and the title, apparently in a Durham librarian's hand, 'Liber de uita et miraculis sancti cuthberti', but the book is not identifiable in the Durham catalogues. The Digby leaves (two bifolia: unruled end-leaves) are evidently from Durham since they contain, *inter alia*, a twelfth-century list of Durham relics (f. 92^b) and a late note of the translation of St Cuthbert in 1104 (f. 91^b). The original unity of the two manuscripts is assured by the shape and position of a rust hole and stain from the nail of a former binding which appears on each

¹ *Catalogus* in Hicke's *Thesaurus*, 1705, p. 245.

² Lisle borrowed Cotton Claudius B. iv and Laud Misc. 509. His letter to Cotton in Cotton Julius C. iii, f. 244, announces the return of the former.

of the Digby leaves and on the last three leaves (ff. 70–2) of Harley 1924, and by the occurrence in both parts of notes in the hand of Thomas Gascoigne (1403–58), one of which, on f. 101 of the Digby MS., is signed ‘T. gascoigne’. I am indebted to Mr R. A. B. Mynors for pointing out that the invocation ∴ IHC ∴ maria ∴, which occurs, with variations, at the head of many pages, is in the form characteristic of Gascoigne and for the suggestion that the book may have belonged to the library of Durham College, Oxford, to which Gascoigne had access.

British Museum, Burney 246, 285, 295, 341, 344, 357.

These six small volumes, all of the same format, but written at various dates in the middle and second half of the twelfth century, are detached portions of one volume of 122 leaves, belonging to Thame Abbey, and, after the dissolution, to William Forrest, the catholic priest and poet, who is said to have become vicar of Bledlow, near Thame, in 1556.¹ The present uniform bindings are of the early nineteenth century. The fragments can be identified with the help of an old table of contents (s. XIII) on f. 24b of MS. 357, to which further details were added in s. XVII. I have abbreviated the additions and indicated them by means of italics.

‘Liber sancte marie de Thama in quo continentur hec. scilicet.

Hugo de X preceptis [357, ff. 17–24]

Anselmus de fermentato contra Grecos [285, ff. 1–4]

Beda de Conceptione hominis [285, f. 4]

Sententie quedam Amularii de Officiis ecclesiasticis [285, ff. 4^b–12^b]

Sedulius et Prosper Glosati² [246+344]

*Item Anonymus ad Bosonem de Originali peccato*³ . . . Imperf. [357, ff. 5–11^b]

Versus Sigerii de sanctis [357, f. 12, 12^b]

Micho leuita de producendis et breuiandis dictionibus [357, ff. 1, 2]

Hieronimus de 10 (sic) signis ante diem Iudicii etc. [357, ff. 2^b–4]

¹ See *D.N.B.* ‘Liber Guilielmi fforresti’ is on f. 24: the script may be compared with Forrest’s autograph, Royal 18 C. xiii.

² This entry is copied on f. 1 of MS. 246.

³ Anselm, *De conceptu uirginali*.

De eruptione diluuii [357, ff. 13-15]
Pars Officii in festo S. Iuliani Confessoris [357, f. 16^b]
De sentiis diuine pagine . . . etc. [295, ff. 3-10^b]
B. Augustini Sermo de Incarnacione [295, ff. 1^b-2^b]
Liber Iuliani pomerii imperf. [341, ff. 1-16^b]
Anon. de 8 Beatitudinibus etc. [341, ff. 17-24^b]
Qui hunc Fraude abstulerit uel deposuerit anathema sit.'

NEIL R. KER.

59. THE BROCKLEBANK BEQUEST.

FOR a number of years the late Mrs Brocklebank, who died on May 15th, 1937, had gathered together from all sources photographs of the portraits of members of the reigning houses of Europe from the fifteenth century, or occasionally earlier, to the date of her death. Begun on a small scale over thirty years ago with the object of explaining and illustrating for her grand-children, when they visited her villa in Florence, the history of the Medici family, the scope of the collection naturally extended with the ramifications of the Florentine House to those of France and Spain, till it comprised nearly all the European dynasties. With the object of explaining the descent and alliances of the royalties whose portraits she collected Mrs Brocklebank prepared elaborate genealogies. The persons in the genealogies of whom she possessed portraits are visibly marked on the genealogies so that these form a sort of index to the volumes of reproductions.

These reproductions are contained in 60 vellum-covered volumes and amount to some 4,000. Their arrangement is not very systematic, but as there is, in addition to the references from the genealogies, also an elaborate alphabetical index, the portrait of any person can be readily found. The series begin with five volumes of the Medici family, Mrs Brocklebank's first interest, and these form a most invaluable iconography, containing as they do a number of photographs of portraits in the Uffizi and the Pitti which were specially taken. They form a useful supplement to a volume of engraved portraits of the Medici collected by J. T. Simes which was acquired for the Department in 1914. There follow four volumes of

portraits of other Italian ruling families and 19 volumes of French portraits. These include, as well as the Valois and Bourbons, a large number of personages of the French court, in the sixteenth century in particular, and in this respect rather go outside the limits which Mrs Brocklebank set for herself. These limits did not however in any case exclude royal mistresses or their progeny, and it was perhaps in this way that so many of the French nobility first gained admittance. There are seven volumes of English royal portraits, one of Burgundy, eight of the Hapsburgs (including the Spanish Hapsburgs), two of Savoy, one of the Spanish Bourbons, and two of the Bourbon-Orléans family, and the collection concludes with sixteen volumes of the lesser European dynasties and a certain number of other non-royal portraits.

Mrs Brocklebank slipped the photographs into slots in the pages of the albums, which she had specially made for the purpose in Florence. This method of attachment was obviously unsuitable in the case of a collection which was to be handled by the public and, as it was not proposed to add to the series or to alter its arrangement, they are now in process of being pasted on to the pages. Mrs Brocklebank also made annotations on slips of paper attached to the photographs, in many cases of interest but occasionally redundant. All this material has had to be gone through and instructions given for its permanent arrangement. This and the pasting-in of the photographs in the albums has necessarily been a lengthy process, but about half is now completed and the entire collection should be ready within another two months. Before that time it is not possible to ensure that any single volume will be available for study at any given moment, though the collection will be made accessible as far as possible.

A. E. POPHAM.

60. A ROCK-CRYSTAL ENAMELLED RELIQUARY.

THE magnificent reliquary (Pl. XLIVc) now to be described was offered for sale at Christie's in April of this year at the time of the dispersal of the collection of Mr George Durlacher. It was generously ceded at cost price for the benefit of the Museum by the purchaser, Mr Lionel Harris of the Spanish Art Gallery, to the



a



b



c

XLIV. *a, b*, SEAL OF THE BATTLE ABBEY CHARTER.
c, CRYSTAL RELIQUARY GIVEN BY THE NATIONAL
 ART-COLLECTIONS FUND



XLV. EGYPTIAN LIMESTONE STELE OF THE
MIDDLE KINGDOM

National Art-Collections Fund, by whom it was presented to the nation through the Cochrane Trust.

The reliquary, which is 10·5 in. high, is of rock-crystal with gold mounts enamelled in various colours. The receptacle for the relics is an arched structure on an oblong pedestal with incurved sides, and gold pierced conventional scrollwork in coloured enamels on the convex edges and on the sides of the pedestal. A door opens on one face to admit of the insertion of an inner reliquary. The frame of the door and the edges of the pedestal are enamelled. On the bottom of the pedestal are two pendent pearls, one on each side of the junction of the upper part with a baluster stem and circular moulded base, each with enamel ornament similar to that seen above. The inner reliquary is of gold, with elaborate enamelled openwork floral scrolls, masks, and fruit. Across the middle are the name *MÆRI* on one face and on the other *IHS* in white enamel with a gold pattern reserved on the letters. The whole is surmounted by a crystal block, having on two sides a conventional gold enamelled pattern, and on the other two gold bands with legends in black enamel, *DE MAPPA MENSÆ CÆNÆ DÑI* and *DE PEPLO: B. MARIÆ VIRGINIS* respectively, a reference to the contents of the reliquary, fragments of the cloth from the table of the Last Supper and of the Virgin's robe. Above, on a smaller pedestal with enamelled ornament, stands a nude figure of a youth with his left arm bent upwards towards the shoulder, and the right by his side, with the hand in front.

We have here a splendid and characteristic example of the sixteenth-century jeweller's art. The purpose is religious, but the resemblance is unmistakable to contemporary secular standing cups and other objects, especially perhaps in the charming figure of the nude boy at the top and by the baluster stem and base. As to the style and ornament the closest analogies are with jewels of Italian origin, of which examples may be seen in the King Edward VII Gallery; but caution has to be observed in placing Renaissance jewellery, and a Spanish provenance is not to be excluded.

Reliquaries with inscriptions describing relics connected with the Passion are not uncommon. Two medieval reliquaries in the collection, one given by the late Mr George Salting, another in the

Waddesdon Bequest (no. 67), were made to contain a thorn from the Crown of Thorns. Part of the clothing of the Virgin is mentioned in a document of 1112 with other Passion relics '... magnificum philacterium . . . in quo de camisia Matris Virginis et de spongia ori Salvatoris illata et de cruce ipsius continetur' (Gay, *Gloss. Arch.* ii, p. 294).
A. B. TONNOCHY.

61. AN EGYPTIAN STELE AND OTHER ANTIQUITIES.

MR SIDNEY L. BERNSTEIN has generously presented a fine stele of the Middle Kingdom (Pl. XLV), from the tomb of Ānḥertnekht, who is called in the inscription by titles which are usually translated 'Count, treasurer of the King of Lower Egypt, sole companion and lector-priest'. The relief, good typical work of the time, shows the man and his wife receiving offerings from their sons.

The lapis lazuli head of Anubis (Pl. XLVI *a*) was originally socketed into some other object, perhaps a staff or part of a piece of furniture or a corner of a box. The back of the head is flat, as though intended to be against a plain surface. The ears have been broken and repaired, but otherwise the condition is good and the modelling very pleasing. The eyes, once inset, are now lost. The stone is streaky, and is from an inferior bed of this stone, probably from Badakshan. Presumably it was carved during the late period of dynastic rule.

Owing to the interest of the District Commissioner of Meroe and of the Acting Curator of the Antiquities Service in the matter, the Sudan Government has presented a granite fragment from Jebel Barkal, which belongs to the base of the lion bearing the inscription of Amenophis III, one of a pair presented by Lord Prudhoe in 1835, over a century ago. The fragment was recently discovered, and the inscription was recognized as part, probably, of the original base, to which in fact it joins.
SIDNEY SMITH.

62. OLD BABYLONIAN BRONZES.

RECENT excavations, at the ancient sites Dur-Samsu-iluna, on the Diyala River and Mari in the Jazirah, have produced bronzes of a type previously little known. Some examples of this



a



b



c

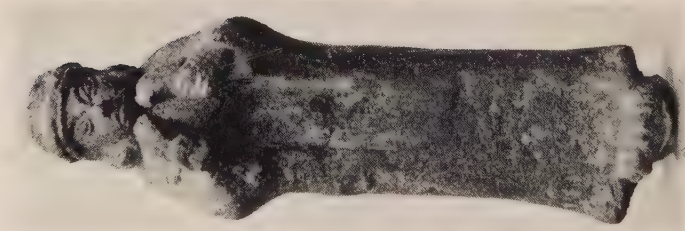


d

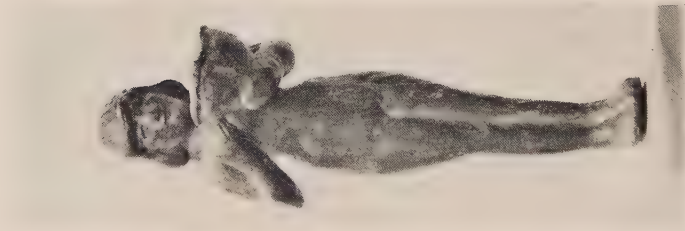


e

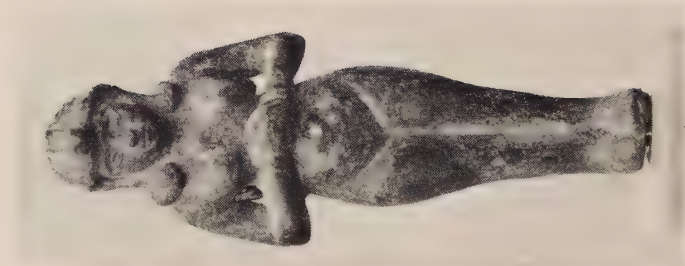
XLVI. *a*, LAPIS LAZULI HEAD OF ANUBIS. *b*, TERRACOTTA HORSEMAN FROM LURISTAN. *c, d, e*, PREHISTORIC PERSIAN POTTERY



a



b



c



d



e

XLVII. OLD BABYLONIAN BRONZES

kind have now been acquired, which must belong to the Larsa period, that is to the century before Babylon under Hammurabi assumed control of the whole country. Recent evidence has turned up at Mari to show that Hammurabi was a contemporary of Shamshi-Adad I,¹ and it is no longer probable that his conquest of the empire can be dated before 1860–1850.² The bronzes may accordingly be dated about 1900 B.C.

The fantastic animal figure (no. 129388, Pl. XLVII*d*) with a lion's body, a serpent's head and long neck, and the claws of a bird of prey, is the *mušruššu*, figured many centuries later on the Ishtar Gate at Babylon. The existence of such a figure in the Old Babylonian period implies that the story of Marduk's combat with the brood of Tiamat was current then, as is probable for other reasons. The figure is socketed to serve as an ornamental head of a staff or something similar; it may have formed part of a throne or some other article of furniture, in which case it was probably one of a pair. Height, 9.5 cm.

The three bronzes representing women show very different types. One (no. 129382, Pl. XLVII*a*) wears a long cloak and carried some unidentifiable objects. Her hair is dressed in the archaic manner, save that apart from the fold over a circlet at the back there are also two locks falling over the shoulders.³ Height, 9.5 cm. The second (no. 129384, Pl. XLVII*b*) also represents a woman bringing offerings, this time in liquid form as she holds a bowl; but she is naked, presumably for ritual reasons. The modelling of the face, once finely executed, is partially spoilt by a gash over the left eye; the hair is dressed in the archaic manner already described. Height, 8 cm. The proportions of this figure are slim and elegant, but those of the third (no. 129383, Pl. XLVII*c*) are heavy and squat, and the figure is in the attitude normally found on terracottas, naked, with hands folded under the breasts; the wig appears to be surmounted by a *uraeus*.⁴ Height, 9 cm.

¹ F. Thureau-Dangin, 'Tasmah-Adad', in *Revue d'Assyriologie*, vol. xxxiv, pp. 137 ff.

² The lowest date previously assigned was 1910–1900; see *Early History of Assyria*, pp. 170, 362.

³ Cf. *Archiv für Orientforschung*, Bd. XII, S. 131, fig. 5.

⁴ On this see *B.M.Q.*, vol. xi, Pl. XXXIII*a* and p. 120, n. 1. This present figure is decisive as to the serpent form.

An enigmatic bronze bar, about 36.5 cm. long, seems to have been found with the female figures (no. 129385, Pl. XLVII*e*). The one end is rectangular, with a break where there may have been some attachment, at the other is a goat's head, while across the length there is a regular series of flutings. No satisfactory explanation of the use of this bar has suggested itself. The most plausible view is perhaps that it is a steelyard.

SIDNEY SMITH.

63. POTTERY FROM PERSIA.

THREE pots of grey ware from Teheran, which probably come from some northern Persian site and may belong to the early 2nd millennium, or even earlier, present points of interest not exemplified hitherto in the collections. One (no. 129390, Pl. XLVI*c*), a large jug with handle, has a rough fluted decoration carried out by hand, not with a comb. Height, 17.5 cm. A similar jug (no. 129391, Pl. XLVI*d*) has a reserved decoration running down the belly of the pot, burnished after the engobe had been wiped off in streaks. Height, 13 cm. The third (no. 129392, Pl. XLVI*e*) has a strap returning from the handle closely resembling the shape of strap-handles on Cypriote pottery of the Late Bronze Age. Height, 10 cm.

A painted horseman (no. 129389, Pl. XLVI*b*) is said to come from Luristan—a very vague term now. It may well be of the 8th–7th centuries B.C., and resembles slightly figures of the kind from Athens. Height, 12.3 cm. What purpose such figures served is unknown; it is unlikely that they were household objects, so that they may belong to the class vaguely called ‘votive figures’. Most probably they were used in magical rituals.

SIDNEY SMITH.

64. THE CHATSWORTH APOLLO.

BY the kindness of the Duke of Devonshire the Department of Greek and Roman Antiquities is enabled for the next few months to exhibit in the Bronze Room the Chatsworth bronze head of Apollo (Pl. XLVIII).

The head, which is broken from a statue of over life-size, has not been on view in London since the Burlington Fine Arts Exhibition of 1904. Obtained in Smyrna by the sixth Duke of Devonshire a



XLVIII. BRONZE HEAD OF APOLLO LENT BY
THE DUKE OF DEVONSHIRE



XLIX. CARTHAGINIAN COINS

hundred years ago, and reported to have been found at Salamis in Cyprus, it remained at Chatsworth for many years almost unnoticed, until in 1896 Fürtwangler pointed out that it was a Greek original of about 460 B.C. (*Intermezzi*, p. 1). Since then a voluminous literature has gathered around it: the formal publication by Mrs Strong in *Antike Denkmäler*, iv, Pls. 21–23, should be cited: there is still, however, no agreement as to the sculptor or school of sculpture with which it is to be connected. A recent study from the pen of Professor Wace (*Journal of Hellenic Studies*, 1938, p. 90) emphasizes the extraordinary complexity of its construction; the skull was first cast, by the sandbox process; the left ear was then added (there seems to be no right ear), and next the hair in more than a score of separate pieces cast from wax patterns; smoothing, chasing, and insertion of the eyes, in ivory or glass, followed. That Greek bronze statues were made in parts was known from a vase-painting in Berlin which depicts the making of two colossal figures, but the extent to which subdivision was carried, the number of craftsmen necessary, and the comparatively subordinate role played at this period by the artist or designer have not hitherto been fully realized. F. N. PRYCE.

65. CARTHAGINIAN COINS.

THE Department of Coins and Medals has recently made some important additions to the series of Carthaginian coins which will form the subject of the next Greek catalogue. In spite of their preoccupation with trade and commerce it was only late that the Carthaginians, like other Semitic peoples, came to use coined money. They learnt to do so from the Sicilian Greeks, and the first Punic coinage is that of the individual settlements, Motya, Panormus, &c., in Western Sicily, which begins towards the end of the fifth century B.C. and lasts for fifty years or more. It closely imitates Greek models both in standard and type, and even at first in alphabet. Pl. XLIX, nos. 1 and 2, are late silver tetradrachms of this period bearing the inscriptions, already in Punic, *Ziz* and *Rashmelkart* (Cape Melqart), of which the first appears to be the native name of Panormus, the second that of Cephaloedium (Cefalù), a rocky headland on the northern coast. The types are those of Syracuse, the racing chariot,

and a female head which the Carthaginians may have thought of as their goddess Tanit, but which resembles in all respects, down to the encircling dolphins, the Syracusan Persephone: while the style of the first coin has a certain Punic flavour, the second is pure Greek. At the same time, apart from such local issues, the Carthaginian state coined its own money in large quantities, principally to pay the armies of mercenaries for the wars against Dionysius, Agathocles, and Pyrrhus. These coins have such legends as *Ammachanat* (People of the camp), &c. Pl. XLIX, no. 3, is unique in bearing the initial letter only of this word on the reverse, no. 4 in bearing no legend at all. At first these coins are not less Greek in feeling than the others, but the types cease to be purely imitative: the gold stater, Pl. XLIX, no. 5, shows the African horse combined with the same goddess as before: Pl. XLIX, nos. 3–4 (silver tetradrachms), a palm-tree (phoenix) and a horse's head. The first is, of course, a play upon the racial name; the second recalls the legend told by Vergil of the foundation of Carthage—how the first settlers in their digging unearthed a horse's head, *caput acris equi*, and took it for a sign of the city's great destiny. The head in the lion skin is copied from that of Heracles on the silver of Alexander the Great, but no doubt the Carthaginians would name it Melqart as they named the other Tanit.

From the third century B.C. onwards the coinage develops an increasing character of its own, both in form and style. The gold, now of lighter weight, is heavily alloyed with silver (Pl. XLIX, no. 6), and the silver often with baser metals (Pl. XLIX, no. 7, a tetradrachm known in one other example only). Pl. XLIX, nos. 6–7 were still struck in Sicily during the Pyrrhic or the First Punic Wars, Pl. XLIX, nos. 8–11 (base tetradrachms), in Africa, in the period from the First to the end of the Second Punic War. The latter are sometimes indistinguishable in their metal from bronze, and represent successive stages in the process of currency depreciation when the death struggle with Rome, suspended and renewed, and the ruinous revolt of the mercenaries tried the resources of the state to extremity. How severe the strain must have been appears from a casual notice which has survived to the effect that even early in the century a fiduciary currency of stamped leather was in use. Besides the content, the

style too has changed. The head, though still outwardly the same, can no longer be mistaken for that of a Greek goddess; an emphasis and a heaviness of feature which may reproduce racial traits reveal themselves in all varieties, widely though they differ from each other. The design too, especially of the reverse, has become shallower in relief and increasingly stylized to fit the space it has to fill. On Pl. XLIX, no. 8, the horse is again combined with a palm-tree and a little device, the so-called sign of Tanit, which perhaps represents an altar with cult-object. Pl. XLIX, nos. 9-11 (the first two varieties hitherto almost unknown) come from a large find made recently in Southern Tunis.

Finally, Pl. XLIX, nos. 12-13 (gold drachm or hemidrachm) and no. 14 (silver tetradrachm) represent the last stage of Carthaginian history, when, after Hannibal's defeat, the city sank from imperial to provincial status. The coins are of good metal again. Commerce is the main activity, the mercenaries are disbanded and no sudden strains need be put upon the currency. The types and character of the coinage remain substantially the same; notice the attention to detail in the horse's head on Pl. XLIX, no. 13, and the muscle of the horse on no. 12. A curious feature is the toothed or serrated edge of which no. 14 provides an example. The object of this device is not certain; it was, perhaps, to make forgery more difficult. This coin, which comes from a find on the north coast of Tunis also containing numerous Roman denarii, is one of the last Carthaginian coins, and must have been struck shortly before the Romans destroyed the city in 146.

E. S. G. ROBINSON.

66. ROMAN COINS.

FROM Richborough Castle comes a hoard of over 800 radiate coins, mainly imitations, in extremely barbarous style, and many of them of the diminutive types that we now call 'Minimi'. Yet, deplorable as these coins are in the picture they present of a degradation in the moneyer's art that can hardly render a Roman name correctly and that is always tending to dissolve types into meaningless patterns, they make a strong appeal to the historical imagination, for, as a number of indications combine to show, they can hardly be anything else than the coinage of the Jutes who settled

in Thanet—whether of Hengist and Horsa and their first bands or of later generations of settlers we cannot yet tell. A break through on the numismatic side into the secret reserve of the Dark Age in Britain has for some years appeared imminent: it may now be claimed as successful, at least on a limited front. The coins come to the Museum through the kindness of His Majesty's Commissioners.

The coinage of Carausius never fails for long to yield some fresh surprise. The latest is a new type in the famous series of 'Carausius et fratres sui'—hitherto confined to the one reverse type of 'PAX AVGGG'. The reverse of the new coin—unfortunately very inferior in condition—celebrates *VIRTVS AVGGG* 'the Valour of the three Augusti', Diocletian, Maximian, and Carausius, and shows the three standing as soldiers, each holding the globe of world-power and the sceptre of imperial dignity.

The obverse is too worn to give any reliable reading, but the three jugate busts of the colleagues are clearly visible. The mint-mark is of London, *MLXXI*, the date *c. A.D. 289*. The accord with Rome, extorted by Carausius after the unsuccessful attempt of Maximian to crush him at sea, did not last long. 'Carausius and his brothers' were unable to keep the peace they had made. But the new coin clearly suggests that this interesting issue, though certainly never plentiful in circulation, may have had a much richer content than we have hitherto imagined.

H. MATTINGLY.

67. COINS OF THE MOGHUL EMPEROR AKBAR.

WITH the generous help of Mr C. S. Gulbenkian, the Museum has acquired a number of important gold coins of the Great Moghul Akbar from the celebrated collection formed by Mr Nelson Wright. Some of them are of historical interest, such as the only known mohur of the mint of Malpur and the earliest known mohurs of Ahmadabad, Agra, Jaunpur, and Patna mints. Others bear Akbar's new creed and are permanent memorials of Akbar's short-lived experiment in forming a new religion—the *Dīn Ilāhī*. Two fine mohurs with legends forming a Persian couplet commemorate Akbar's jubilee. All the pieces are beautiful specimens of Muslim calligraphy.

J. ALLAN.



a



b

L. MAYA JADE CARVINGS FROM THE GANN BEQUEST



a

b

c



LI. MAYA JADE AND BASALT CARVINGS FROM
THE GANN BEQUEST

68. THE GANN JADES.

BY the bequest of the late Dr Thomas Gann the British Museum has received one of the finest collections of Central American carvings in jadeite and basalt ever acquired over a number of years by a single individual.

The sites from which they were obtained are, unfortunately, not defined with accuracy, but they obviously come from the Central Maya area, and in the main from British Honduras. The illustrations are sufficient testimony to the extraordinary facility with which the early inhabitants of Central America, ignorant of the use of iron, could carve hard stones such as jadeite and basalt.

The finest piece (Pl. L*b*), a jadeite plaque representing a seated chief in full regalia, with an attendant, is in the particular style which is associated with the celebrated site of Copan, and recalls the seated figures represented on a lintel from that site, exhibited on the North Landing of the British Museum (Maudslay Collection).

In certain cases, notably this large plaque, it is clear that the object has been trimmed, possibly owing to an accidental breakage in early times. Ornaments of this class were obviously regarded as heirlooms and much treasured by the later population owing to the fact that jadeite seems to have become extremely rare.

The basalt mask (Pl. LI*b*), exhibiting a high degree of skill in modelling, was evidently inlaid with other materials to represent eyes and teeth, but as in most other examples, the inlay has disappeared. The incised lines on cheeks and chin probably represent designs painted on the face, as was the custom of the ancient Maya peoples.

Some of the pendants (Pl. LII), representing a human head enclosed in the jaws of a monster, are symbolical of the earth, which swallows the sun every evening.

Unfortunately there are no recognizable glyphs which can give any clue to the exact dating of these specimens in Maya chronology, but they obviously date from a period very considerably before the discovery of America.

T. A. JOYCE.

69. AN 'ECCENTRIC' FLINT FROM THE GANN BEQUEST.¹

INCLUDED in the Gann Bequest is one of the most remarkable specimens of the so-called 'eccentric' flints yet discovered (Pl. LIII). It is said to have been originally found at the famous Early Maya site at Quiriguá.

This object must have been of considerable ceremonial significance to its makers, since although it is of no practical utility either as tool or weapon, the fabrication of such a piece from brittle chert called for the highest qualities of technical skill and patience. In outline it resembles a fork, but closer inspection reveals four human faces, two with elaborate head-dresses. It is probably the most remarkable example of stone flaking technique which has yet come from Central America.

T. A. JOYCE.

OTHER ACQUISITIONS

MANUSCRIPTS (WESTERN).

Processional, from Poissy, early 16th century. Add. MS. 45111. *Presented anonymously.*

Letter-book of Major-General A. M. A. Hamilton, in the West Indies, 1804. Add. MS. 45112. *Presented by Mr George Chapman.*

Supplementary Hyndford Papers (see Add. MSS. 11365-87), 1749-52, &c. Nine volumes. Add. MSS. 45113-21. *Presented by Sir Windham Carmichael Anstruther, Bart.*

Journal of Louisa Emilia Bunbury (d. 1828), recording a journey in France in 1827. Add. MS. 45134. *Presented by Mr A. Francis Steuart.*

'The Life of Toby': a paraphrase of the Book of Tobit, 18th century. Add. MS. 45139. *Presented by Dr T. O. Mabbott.*

Supplementary Papers of the first Lord Scudamore (see Add. MSS. 11041-59, 11689, 11690, 11816, 35097, 35207), from the Phillipps Collection. Nine volumes. Add. MSS. 45140-8. *Presented by Mr Wilfred Merton, F.S.A.*

¹ See T. A. Joyce, 'The Eccentric Flints of Central America', *Journal of the Royal Anthropological Institute*, vol. lxii, 1932.



LII. MAYA JADE PENDANTS FROM THE GANN BEQUEST



LIII. MAYA 'ECCENTRIC' FLINT
FROM THE GANN BEQUEST

A volume of 17th century collections. Add. MS. 45154. *Presented by Dr T. O. Mabbott with one Oriental MS. (transferred to Dept. of Oriental Printed Books and MSS.).*

Astronomical Calendar, &c., 15th century. Add. MS. 45155. *Presented by Mr J. J. Chaplin, through Mr C. F. Tebbutt.*

Letters and Papers of George Prideaux Harris relating to the settlement of Tasmania. 1803-12. Two volumes. Add. MSS. 45156, 45157. *Presented by Mrs Mary Delpratt Harris, through Mr S. C. Ratcliffe, I.S.O.*

Note-books of Gertrude Lowthian Bell on archaeological sites in the nearer East, with plan. Add. MS. 45158 A-C. *Presented by Lady Richmond.*

Note-book of jottings concerning the family and life of Henry Christy, by St Clair Baddeley. Add. MS. 45159. *Presented by Mr St Clair Baddeley.*

'For the Fallen', by Laurence Binyon; an autograph fair copy. Add. MS. 45160. *Presented by Mr Laurence Binyon, C.H.*

A volume of semi-official letters to the sixth Baron Howard de Walden as Envoy to Portugal from Lord Palmerston and Earl Canning, 1836-49, 1864. Add. MS. 45176. *Presented by Mr F. Cavendish Bentinck, with the consent of the Residuary Legatees.*

'Ann Morgan's Love', by A. J. Munby; the autograph MS. Add. MS. 45177. *Presented by Sir Stephen Gaselee, K.C.M.G.*

Rough catalogue of a collection of 16th and 17th century pamphlets; from the Heber and Phillipps collections. Add. MS. 45178. *Presented by Mr Alexander Reynell.*

Transcript of Bodleian Library, MS. Twyne 2. Add. MS. 45179. *Presented by Mr F. F. Madan.*

Four authentications of relics, 1853-73. Add. Ch. 71248-51. *Presented by the Rev. N. Walter Mackey, O.S.B.*

Briefs of Pope Alexander VI, 1666-7. Add. Ch. 71252-6. *Presented by Mr Hugh Tolson.*

Portion of Court Roll of Pattishull manor, co. Stafford, 32 Henry VIII. Add. Ch. 71257. *Presented by Mr F. F. Madan.*

Impression, in green wax, of the obverse of the seal of the Court of Common Pleas, Henry VII or VIII. Detached Seal clxxxv. 2.

Presented by the Curator of the Public Library, Museum, Art Gallery, and Old House, Hereford.

Impressions of the seals of H.M. King George VI for the Duchy and County Palatine of Lancaster. Detached Seals clxxxv. 5-8. *Presented by the Chancellor of the Duchy of Lancaster.*

PRINTS AND DRAWINGS.

Two portrait drawings of Sir Charles Newton: (1) Red chalk, by Mary Severn, (2) Pencil and wash, attributed to G. F. Watts, R.A. *Bequeathed by Mrs Maud Mary Newton Frere.*

Anonymous fifteenth-century Italian engraving of Troilus. P.V. 20, 28b. *Malcolm Exchange Fund.*

Zoan Andrea, upright ornament panel. P.V. 84, 55. From the collection of Friedrich August II, Dresden. *Malcolm Exchange Fund.*

Attributed to Domenico Campagnola, Adoration of the Magi. P.V. 171, 19. From the collection of Friedrich August II, Dresden. *Malcolm Exchange Fund.*

William Blake, Edward and Elenor (*sic*). Line-engraving, published by the artist 1793. L.B. 8. Hitherto only known from two fragments in the MS. of Vala in the British Museum.

Anthony Devis, Spanish Chestnut at Tortworth, Glos. Water-colour. *Florence Fund.*

Album containing a MS. thesis by Sebastiano Resta (1635-1714) about Correggio's supposed visit to Rome, with a drawing attributed to Correggio. *Malcolm Exchange Fund.*

Commonplace book of Isabella Jane Knight (begun 1837), containing various portrait-drawings of the family and their friends, and a series of sketches by Edward Lear. *Bequeathed by Lt.-Col. Morley Knight.*

Seventeen drawings and thirty-one prints. *Presented by the Contemporary Art Society.*

William Callow, two water-colours and one pencil drawing. *Florence Fund.*

J. F. Clermont (1717-1807). Domestic interior. Pencil. *Florence Fund.*

J. B. M. Pierre (1713-89). A scene from the 'Don Japhet Darmenie'. Pen and wash. *Florence Fund.*

Baldassare Franceschini, Martyrdom of St. Lucy. Pen and wash. *Malcolm Exchange Fund.*

William Strang, portrait of FitzRoy Carrington. Chalk. *Presented by Mr FitzRoy Carrington.*

Major-General J. J. Cockburn, Sketch-book and seven additional drawings. *Presented by Mr F. Thacker.*

Guido Bach, six drawings.

Cornelis Bol after Abraham Casembrot, five topographical etchings, including one of Lambeth Palace.

Thomas Rowlandson, eighteen original prints, partly coloured.

Volume of miscellaneous Russian Woodcuts and Engravings, chiefly of the seventeenth century.

J. K. Sherwin after Rowlandson, Smithfield Sharpers. Etching. *Presented by Mr Minto Wilson.*

EGYPTIAN AND ASSYRIAN ANTIQUITIES.

A wooden Osiris figure, of the Roman period. *Presented by the late Mr Alan W. Shorter.*

A blue-glazed scarab of Aahmes I of the XVIIIth Dynasty. *Presented by Professor P. E. Newberry.*

Series of sherds from excavations illustrating (1) neolithic, chalcolithic, and Early Bronze III types at Jericho, (2) three prehistoric periods at Sakje Geuzi, (3) early periods at Mersin in Cilicia. *Presented by Professor John Garstang.*

GREEK AND ROMAN ANTIQUITIES.

Two Minoan intaglios: lenticular, with crescent patterns, Middle Minoan; and glandular, lion and bull, Late Minoan.

Mycenaean three-handled squat jar, from Nauplia. *Presented by Commander W. J. H. Anton.*

Thirty-four Mycenaean sherds from Tell-el-Amarna; and ten from Sesebi. *Presented by the Egypt Exploration Society.*

Cypriote bottle with incised ornament, Early Bronze Age; and a large bronze key of the Roman period. *Presented by Miss Lefroy.*

Two Cypriote vases: (1) jar with incised ornament; (2) flask of

animal form with decoration in relief and incision; late stage of Early Bronze Age.

Cypriote jar with painted geometric decoration, Early Iron Age. *Presented by Mrs F. Ransom.*

Bronze horse's bit, with decoration of birds and foreparts of horses, apparently a survival of Villanovan tradition; Etruscan, about 4th century B.C.

Faience head, probably a portrait of a Ptolemaic princess.

Terracotta mould for head of woman, inscribed HPA, from Taranto. *Presented by Dr M. Grünwald.*

Terracotta votive bird, tortoise, and small Laconian jug. *Presented by Mr J. L. Harvey.*

Two pottery bowls from Gouraya, Algeria; 3rd-2nd century B.C. *Presented by Mr Reginald A. Smith.*

Four Hellenistic rings: (1) gold with sard intaglio; heads of man, horse, sow; (2) silver; male and female heads confronted; (3) silver; Herakles and the Nemean lion; (4) silver; Eros and lion. *Presented by Mr W. G. Buchanan.*

Arretine pottery and bone toilet implement from a Roman tomb near Cordova, Spain. *Presented by Dr W. L. Hildburgh.*

Four Roman intaglios: (1) sard, woman stepping on to prow of ship; (2) sardonyx, lion devouring bull; (3) jasper, gryllus; (4) jasper, bust of the Tyche of Mothone (Messenia); below, a river-god.

BRITISH AND MEDIEVAL ANTIQUITIES.

Pottery vessel and a series of flint raclettes from the donor's excavations in North Kent. *Presented by Mr J. P. T. Burchell, F.S.A.*

Hoard of three flint axes of the Neolithic period found near Peaslake, Surrey. *Presented by Mrs A. Fullerton, Sir Wilfrid Greene, and Mr D. Barnes Brand.*

Three dug-out canoes, two of which were used as a coffin and its cover, and accompanying grave-goods, from the Loose Howe burial-mound in North Yorkshire. *Lent by the Milburn Estates, Ltd.*

Early British iron spear-head with ornamental bronze plates, from the Thames: formerly on loan (see *B.M.Q.*, VI, p. 104). *Presented by the late Captain John Ball.*

Millefiori enamel brooch from a late Roman deposit at Chesterholm, Northumberland. *Presented by Mr Eric B. Shirley, F.S.A.*

Votive objects, fragments of sculpture, and pottery from the site of the Roman temple at Worth, Kent. *Presented by Mr F. J. Durban.*

Silver spoon with 'wodewose' knop, 15th century. *Presented by Mr and Mrs Norman Gask.*

Silver quaich, Inverness, c. 1720, and a silver porringer, London, 1701-2. From the collection of the late Mr Rennie Manderson. *Presented by Mrs Manderson.*

COINS AND MEDALS.

Three portrait medals of the numismatist Richard Thomas Samuel. *Presented by Mr G. A. H. Samuel.*

A bronze medal commemorating the tercentenary of the foundation of the city of Ubatuba, 1637-1937. *Presented by the Instituto Historico de São Paulo.*

A number of miscellaneous coins, including a gold quarter stater of the Allobroges, silver and bronze Greek coins of Syracuse, Velia, and Egypt, and eight Roman Republican denarii. *Presented by Miss K. Haig.*

A portrait medal of King Edward VIII by the Hungarian medalist Kormis. *Presented by Mr V. Ohly.*

A gold medal commemorating the erection of the George Canning Memorial in Buenos Aires. *Presented by the Canning Memorial Committee, Buenos Aires.*

The medal commemorating the Royal Hobart Centenary Regatta, 1938. *Presented by the Royal Hobart Regatta Association.*

Twelve boy bishop's tokens of the 16th century. *Presented by Mr J. B. Caldecott.*

Thirty-five coins struck in nickel, bronze, and alloys at the King's Norton Mint. *Presented by I.C.I. Metals, Ltd.*

ETHNOGRAPHY.

An ethnographical series from the Nupé country, Northern Nigeria.

Three baskets from the WaBena, and an ebony hoe from the WaPogoro, Tanganyika Territory. *Presented by Mr T. Culwick.*

A series of ancient pottery vessels and textiles from various sites in Peru, including Pachacamac.

Brass receptacle for holding war levy of gold dust, a brass ceremonial ladle, a bronze cup from Obuasi, and a series illustrating the manufacture of a ball-headed metal pin, all from the Gold Coast. *Presented by Capt. R. P. Wild.*

Two plaited grass roulettes for ornamenting pottery, from the Bantu Kavirondo, Kenya Colony. *Presented by the Ven. Archdeacon A. E. Owen.*

A Chimu style pottery vessel from Peru, and a teapot and two incised gourd vessels, probably from Brazil. *Presented by Miss Calverley.*

Three ceremonial swords from King Prempeh's palace, Ashanti, Gold Coast, a dagger with sheath from Omdurman, and other objects from the Sudan. *Presented by Mr H. Ruscoe Eady in memory of the late Major F. O. Eady.*

A technological series illustrating lac craft from Ceylon. *By exchange with the Colombo Museum.*

A chief's ivory war horn from the Babimbi, Cameroons under French Mandate. *Presented by Mr L. Makinson-Saunders.*

A musical instrument and other ethnographical objects from Southern Nigeria, collected by Henry Foskey about 1885. *Presented by Mr C. Theobald.*

A large ethnographical series from the Bantu Kavirondo tribes, Kenya Colony.

A large series of pottery vases and ocarinas, stone implements and jadeite, serpentine, and rock crystal beads and amulets, excavated on the Bay Islands, Honduras. *Presented by Lord Moyne, P.C., D.S.O.*

A bronze rod with two snakes in relief, surmounted by a figure holding a rattle staff and celt. Obtained by the donor on the Benin Expedition, 1897. *Presented by Mr Norman Clough.*

A miniature stone celt from Jos, Bauchi Plateau, Northern Nigeria. *Presented by Mr A. Stanley Williams.*

A feather headband, two tooth necklaces, and three clay dolls, from the natives of the states of Para, Amazonas, and Matto Grosso, Brazil. *Presented by Mr W. R. Dawson.*

A Maori flax cloak with 'taniko' border, collected between 1850

and 1860, a wooden club with crescentic head, a wooden club from the New Hebrides and a wicker shield from Guadalcanar, Solomon Islands, collected by Bishop Patteson before 1866, and a nephrite axe-head from New Caledonia.

Two jade pendants, one in the form of a ceremonial figure, the other engraved with three glyphs, an engraved shell pendant, and a series of beads, ancient Maya, probably from Guatemala or Honduras. *Presented by Mrs Gann.*

EXHIBITIONS

WESLEY BICENTENARY.

AN exhibition of manuscripts illustrating the life of John Wesley was opened in the Grenville Library on 24 May, the bicentenary of his conversion. An interesting description of Wesley at work soon after his conversion is shown in the diary of Richard Viney (no. 1). The other exhibits include Wesley's poem on the episode of Grace Murray, his offer to raise volunteers in 1756, and his ordination of ministers for America (nos. 2, 3, and 7). Most of the exhibits are taken from the series of letters, recently presented by Mr C. Tindall, C.I.E., and as yet unpublished, from Wesley to Ann Tindall of Scarborough (nos. 12-25). These letters well illustrate the careful attention which Wesley bestowed on the local problems and idiosyncrasies, including in this case a tendency to versifying, of the numerous correspondents with whom he was chiefly acquainted by letter.

RECENT PUBLICATIONS

SINCE its acquisition the Codex Sinaiticus has been subjected to an intensive scrutiny, the results of which have now been embodied in a publication, *Scribes and Correctors of the Codex Sinaiticus*, by H. J. M. Milne and T. C. Skeat. While the findings of the discoverer and first editor, Tischendorf, have been in the main vindicated, two significant rectifications have been made, namely the scribes have been reduced from four to three, and the early group of correctors shown to be merely the scribes themselves acting as revisers, a vital point for textual critics. At the same time light is

thrown on the importance of the colophon designs, which, it now transpires, are the virtual sign manual of the scribe. This test has been applied in two appendices to elucidate the scribal problems of the Vaticanus and the Alexandrinus. It further transpires that the Sinaiticus was written to dictation. Only so can the peculiar spellings of the various scribes be accounted for. This fact again has an obvious bearing on textual criticism. A chapter is included on the material aspect of the MS., its condition, repair, and binding, largely based on notes by Mr Douglas Cockerell, who has already written briefly on the subject in this journal (*B.M.Q.*, X, 1936, pp. 180-2). In a series of plates at the end are reproduced all the colophons, both of the Sinaiticus and the Alexandrinus. The price is £1 12s. 6d.

APPOINTMENTS

THE Principal Trustees have made the following appointments:
Mr Hermann Justus Braunholtz, M.A., as Keeper of the Department of Ethnography and Oriental Antiquities.

Mr Cyril John Gadd, M.A., F.S.A., as Deputy-Keeper of the Department of Egyptian and Assyrian Antiquities.

Mr Archibald Dooley Brankston, B.Sc., University of London, as Assistant Keeper in the Sub-department of Oriental Antiquities.

Mr William Buller Fagg, B.A., Scholar of Magdalene College, Cambridge, as Assistant Keeper in the Department of Ethnography.

Mr Frederick Kemp Forrester, B.A., Scholar of Queens' College, Cambridge, as Temporary Assistant Cataloguer in the Department of Printed Books.

RECENT PUBLICATIONS

GENERAL CATALOGUE OF PRINTED BOOKS. Vols. I to XXII (1931-38), A-Bost. Each £4 (to original subscribers £3).

SUBJECT INDEX OF MODERN BOOKS ACQUIRED BY THE BRITISH MUSEUM from 1931 to 1935. Vol. I, pp. 982; Vol. II, pp. 930. 1937. Two volumes. £6 6s.

CATALOGUE OF BOOKS PRINTED IN THE XVTH CENTURY. Part VII. Italy: Genoa—Unassigned. Addenda. By V. SCHOLDERER. Pp. lxxxviii + 901-1213, facsimiles 73-109. 1935. £3 12s. 6d.

CARTA DAS NOVAS (Facsimile). The Discovery of Abyssinia by the Portuguese in 1520, with an introduction, English translation and notes by HENRY THOMAS, and a transcription into modern Portuguese by ARMANDO CORTESÃO. Pp. xv + 99. 1938. £1 2s. 6d.

SAXTON'S ATLAS OF THE COUNTIES OF ENGLAND AND WALES, reproduced in colour. Frontispiece portrait of Queen Elizabeth, 7s. 6d. Single sheets, 5s. each. Complete edition in 38 plates, with preliminary tables and introduction, in one volume, £12 12s.

CODEX ALEXANDRINUS. In reduced collotype facsimile. Old Testament, Pt. III. Hosea—Judith. 1936. 4°. Portfolio. £3 3s.

FRAGMENTS OF AN UNKNOWN GOSPEL AND OTHER EARLY CHRISTIAN PAPYRI. Edited by H. I. BELL and T. C. SKEAT. 5 collotype plates. 1935. 4s.

SCRIBES AND CORRECTORS OF THE CODEX SINAITICUS. By H. J. M. MILNE and T. C. SKEAT, and including contributions by DOUGLAS COCKERELL. Pp. xii + 112, illustrated by 23 figures and 43 plates. 1938. £1 12s. 6d.

CATALOGUE OF ARABIC PRINTED BOOKS. By A. G. ELLIS. Vol. III. Indexes by A. S. FULTON, M.A. 1935. Pp. 454. £2.

CATALOGUE OF THE HEBREW AND SAMARITAN MANUSCRIPTS. Part IV. Indexes, Accessions, etc. By J. LEVEEN. Pp. xv + 208. 1935. £2 17s. 6d.

CATALOGUE OF DRAWINGS BY DUTCH AND FLEMISH ARTISTS. Vol. V. Drawings of the XVth and XVIth Centuries. By A. E. POPHAM. 1932. 83 plates. £2 7s. 6d.

NIELLI, chiefly Italian of the XVth Century. By A. M. HIND. Pp. 71, 57 collotype plates. 1936. £2.

PRINTS IN THE DOTTED MANNER AND OTHER METAL-CUTS OF THE FIFTEENTH CENTURY. Edited by CAMPBELL DODGSON. Pp. 34, 43 collotype plates. 1937. £2 2s.

CATALOGUE OF POLITICAL AND PERSONAL SATIRES IN THE DEPARTMENT OF PRINTS AND DRAWINGS. Vol. VI, 1784-1792. By MARY DOROTHY GEORGE. 1938. Pp. xxxviii + 1082. £2 12s. 6d.

UR EXCAVATIONS. Vols. I and II, The Royal Cemetery. By C. L. WOOLLEY and others. I. Pp. xx + 604, with coloured frontispiece and map; II. Plates 274 (37 in colour). 1934. £4 4s.

UR EXCAVATIONS. Vol. III, Archaic Seal Impressions. By L. LEGRAIN. Pp. 60. 16 half-tone and 42 line plates. 1936. £1 12s. 6d.

UR EXCAVATIONS: Texts. Vol. II, Archaic Texts. By ERIC BURROWS. Pp. 63, with 50 plates of transcripts and 6 colotype plates of tablets. 1935. £1 15s.

ASSYRIAN SCULPTURES IN THE BRITISH MUSEUM FROM SHALMANESER III TO SENNACHERIB. Pp. 19, with 69 plates. 1938. £1 7s. 6d.

CATALOGUE OF EGYPTIAN RELIGIOUS PAPYRI: Copies of the Books PR(T)-M-HRW from the XVIIIth-XXIInd Dynasty. Vol. I: Description of Papyri with Text. By A. W. SHORTER. Pp. xiv + 127, with 12 plates. 1938. £2 10s.

A HANDBOOK TO THE EGYPTIAN MUMMIES AND COFFINS EXHIBITED IN THE BRITISH MUSEUM. Pp. viii + 71, with 31 plates. 1938. 2s. 6d.

CATALOGUE OF THE GREEK, ETRUSCAN, AND ROMAN PAINTINGS AND MOSAICS. By R. P. HINKS. Pp. lxxi + 157, with 168 figs. and 32 plates. 1933. £2.

GREEK AND ROMAN PORTRAIT-SCULPTURE. By R. P. HINKS. 1935. Pp. 35, with 48 plates. 2s.

THE STURGE COLLECTION. An illustrated selection of foreign stone implements bequeathed in 1919 by William Allen Sturge. By REGINALD A. SMITH. Pp. 131, with 5 plates. 1937. £1 1s.

A GUIDE TO THE ISLAMIC POTTERY OF THE NEAR EAST. By R. L. HOBSON. 1932. 2s.

HANDBOOK OF THE POTTERY AND PORCELAIN OF THE FAR EAST. By R. L. HOBSON, C.B. Pp. 180, 20 plates and 260 illustrations. 1937. 2s. 6d.

GUIDE TO THE PRINCIPAL COINS OF THE GREEKS from *circa* 700 B.C. to A.D. 270, based on the work of BARCLAY V. HEAD. 50 plates. 1932. 15s.

CATALOGUE OF COINS OF THE ROMAN EMPIRE. Vol. III. By H. MATTINGLY. Pp. cxcvi + 640, 102 plates. 1936. £3 10s.

CATALOGUE OF COINS OF ANCIENT INDIA. By JOHN ALLAN. Pp. clxvii + 319, 46 plates. 1936. £3.

GUIDE TO THE CORONATION EXHIBITION. 1937. 6d.

ANCIENT EGYPTIAN SCULPTURE LENT BY C. S. GULBENKIAN, ESQ. Pp. 28, with 32 plates. 1937. 2s. 6d.

FULL LISTS OF THE PUBLICATIONS, PICTORIAL POSTCARDS, PHOTOGRAVURES, PLASTER CASTS and other Reproductions issued by the British Museum can be had on application to the Director, British Museum, London, W.C. 1.